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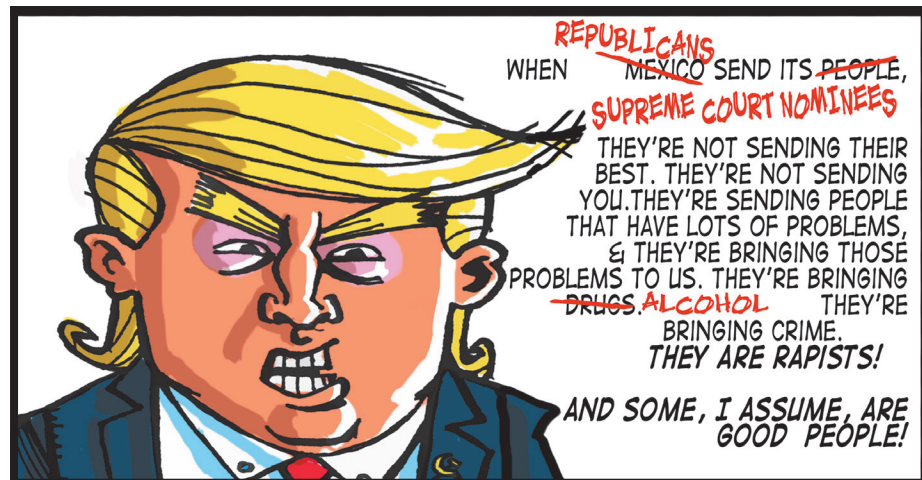
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By NUVO Editors

GADFLY

BY WAYNE BERTSCH



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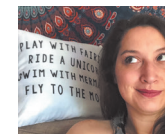
THE Q:

What's your favorite
Tom Petty song?

”



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FACEBOOK
"Mary Jane's Last
Dance"



Bridget Gehring
FACEBOOK
"Wildflowers"



Kristen Wisemiller
FACEBOOK
"American Girl"

// NUVO



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VOICES

OUTSIDE THE LAW

BY JOHN KRULL // VOICES@NUVO.NET

"To live outside of the law, you must be honest," sang Bob Dylan.

The members of the Senate, by and large, have dispensed with living within the law.

And, as the debacle that is the Brett Kavanaugh Supreme Court confirmation demonstrates, they're far from honest.

This is one of the tragedies of our time.

We're in this train wreck without seeming end because a couple of clever Senate majority leaders decided to get cute with the rules—to live outside the law.

For more than 200 years, the Senate's rules required 60 votes for a Supreme Court appointment.

In 2013, though, then-Senate Majority Leader Harry Reid, R-Nevada, grew frustrated with the admitted obstructionism and delay practiced by his Republican opponents. He conjured up what amounted to a clever parliamentary maneuver—nicknamed the "nuclear option"—to get around the restriction.

When Democrats lost the Senate in 2014, another clever man—Republican Mitch McConnell of Kentucky—became majority leader. McConnell not only decided the nuclear option should become the norm but, worse, all the rules regarding court nominations now were malleable.

McConnell invented a new rule that the Senate shouldn't consider a Supreme Court nominee in an election year. He told both President Barack Obama and Merrick Garland to talk to the hand.

In the process, he left a seat on the high bench vacant for more than 400 days.

Then, when President Donald Trump came to power, McConnell shifted gears and decided speed was a necessity. He not only invoked the nuclear option not once but twice, but, in the case of Brett Kavanaugh's nomination, opted to limit both the vetting process and the Senate's access to the nominee's records.

Now, there are Democrats who not only

talk about impeaching Kavanaugh should he be confirmed and they regain power but also about expanding the size of the court, so they can regain control.

Such notions would have been unthinkable a generation or even a decade ago.

Now they seem almost inevitable.

This is what happens when so many decide to live outside the law and so few are honest.

The late Sen. John McCain, R-Arizona, was one of those few. Before he died, he said the Senate needed to discard the nuclear option and go back to living within the law.

McCain's friend, outgoing Sen. Jeff Flake, R-Arizona, also seems to be trying to carve an honest path through the lawless thicket. By calling a halt to the process, Flake made a call for the old system of deliberation and inclusion.

And, here in Indiana, Democratic Senator Joe Donnelly seems to be trying to take an honest stand.

Donnelly was excoriated by the left for voting to send Trump's first Supreme Court nominee to the high bench.

Now, he's being vilified by the right for saying he won't vote for Kavanaugh unless there's a thorough investigation of the charges against the nominee.

Donnelly's statements have been consistent and principled. He wants to go back to a day when the questions the Senate had to ask of nominees were limited to whether they possessed the temperament and knowledge to merit lifetime appointments to sit in judgment of an entire nation.

Not whether they would use that power to settle political scores.

Donnelly—like Flake, like McCain—seems to be an honest man.

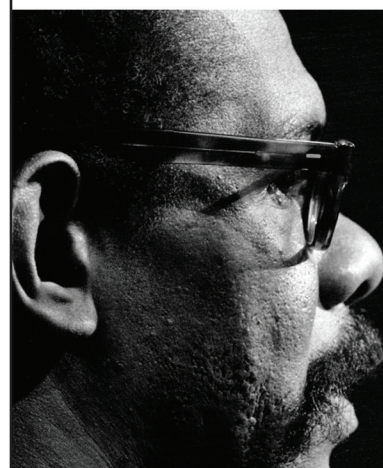
One who is doing his best in a Senate determined to live outside the law. ■

John Krull is director of Franklin College's Pulliam School of Journalism and publisher of TheStatehouseFile.com, a news website powered by Franklin College journalism students.



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MARION COUNTY TESTING VOTING MACHINES

Early Voting Sites Will Serve as Test of Next Year's Move to Vote Centers

BY ROB BURGESS // RBURGESS@NUVO.NET

Friday morning, in a converted shopping center on East Washington Street, the Marion County Election Board was working to ensure the integrity of the upcoming midterm election. The Election Services Center was the site of the public test of the county's voting system, which is required by law.

Under the microscope was the new DS200 precinct scanner and tabulator, and the ExpressVote touchscreen machines. Staff was tasked with ensuring the equipment and its software are tabulating results correctly.

The DS200 system is paper ballot-based. No individual votes which are cast are stored digitally. The USB drives which hold the total results are then taken to the election night reporting software, where the tabulation of the results is stored.

Staff also tested the DS850 high-speed central scanner ballot reader in preparation for the central count processing of absentee ballots on Election Day.

Brienne Delaney, director of elections, said a total of 60 machines were being tested and included every race, candidate, and public question being asked this year. She said the tests began with a "zero report" which showed that no ballots had been cast at the beginning of the day.

"At the end of the day we look at the vote totals and [they] should match the pre-marks on the ballot," she said. "We also test, 'Does the machine work? Does it feed a ballot?'"

Delaney said if a problem were to be found, they would begin troubleshooting. She said usually human error was the culprit in past years.



THE MARION COUNTY ELECTION BOARD STAFF CONDUCTED THE PUBLIC VOTING MACHINES TEST FRIDAY //

"It just depends on what the problem is," she said. "These machines have already been tested once, so I don't expect there to be any issues."

Indeed, later that same day, Russell Hollis, deputy director at the Marion County Clerk's Office, issued a statement confirming that "the voting machines and tabulation software were found to be in proper working order."

HACKING CONCERNS

With heightened awareness of the threat of outside interference in these election machines, Delaney said they were doing "everything in our power to try to prevent outside hacking."

One roadblock to hacking is the fact

the machines themselves are never connected to the internet. Delaney said anyone hoping to meddle in the technology would have to do it up close, not online.

Delaney said there are cameras running in the locked warehouse. Everyone who enters has to have a badge.

"They are sealed up after testing," said Delaney. "Each seal has a unique serial number that's recorded and stored here at the Service Center. We're able to

—BRIENNE DELANEY

check on Election Day to see if the seals have been removed."

MOVE TO VOTING CENTERS

The machines the county uses are relatively new. They have been used in three

elections total before this one.

"They have performed fantastic," she said. "The poll workers love them. They are super easy to use. I'm really proud of our fleet of machines. They're great."

Next year, the county is moving to vote centers. Delaney said the technology will completely shift to the ExpressVote machines, which are currently being used for compliance with the Americans with Disabilities Act of 1990.

"It's easy to print off three or four ballot styles per precinct and have those printed, but if you have to have every ballot style at every polling location, that becomes an impossibility," she said. "So, you have to have the blank paper and then you activate the ballot style on the screen and vote on the touchscreen. So, that's what the county is going to be moving toward next year."

Delaney said the county's early voting sites will serve as a pilot program to test out operations before the voting centers premiere next year. Those sites will only have ExpressVote machines available, along with electronic poll books.

"It's a great chance for our staff to learn and the voters to learn and get feedback prior to next year," she said.

Pointing to the shelves of green bins behind a locked cage, Delaney said those early voting ballots would be brought back to the Election Services Center.

"Once you complete your ballot on the machine, you'll fold it in half, put it in a secrecy envelope and it will be returned back to this location and stored in all those green bins until Election Day when the secrecy envelopes will be opened and the ballots will be counted," she said. ■



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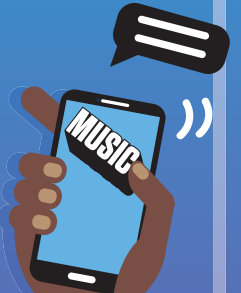


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TOM PETTY IN INDIANAPOLIS

40 Years of Heartbreaker History

BY LAURA MCPHEE // LMCPEE@NUVO.NET

One year ago, Indianapolis joined the rest of the world in mourning the loss of Tom Petty. It's a loss many of us continue to feel just as deeply, if not more, 365 days later.

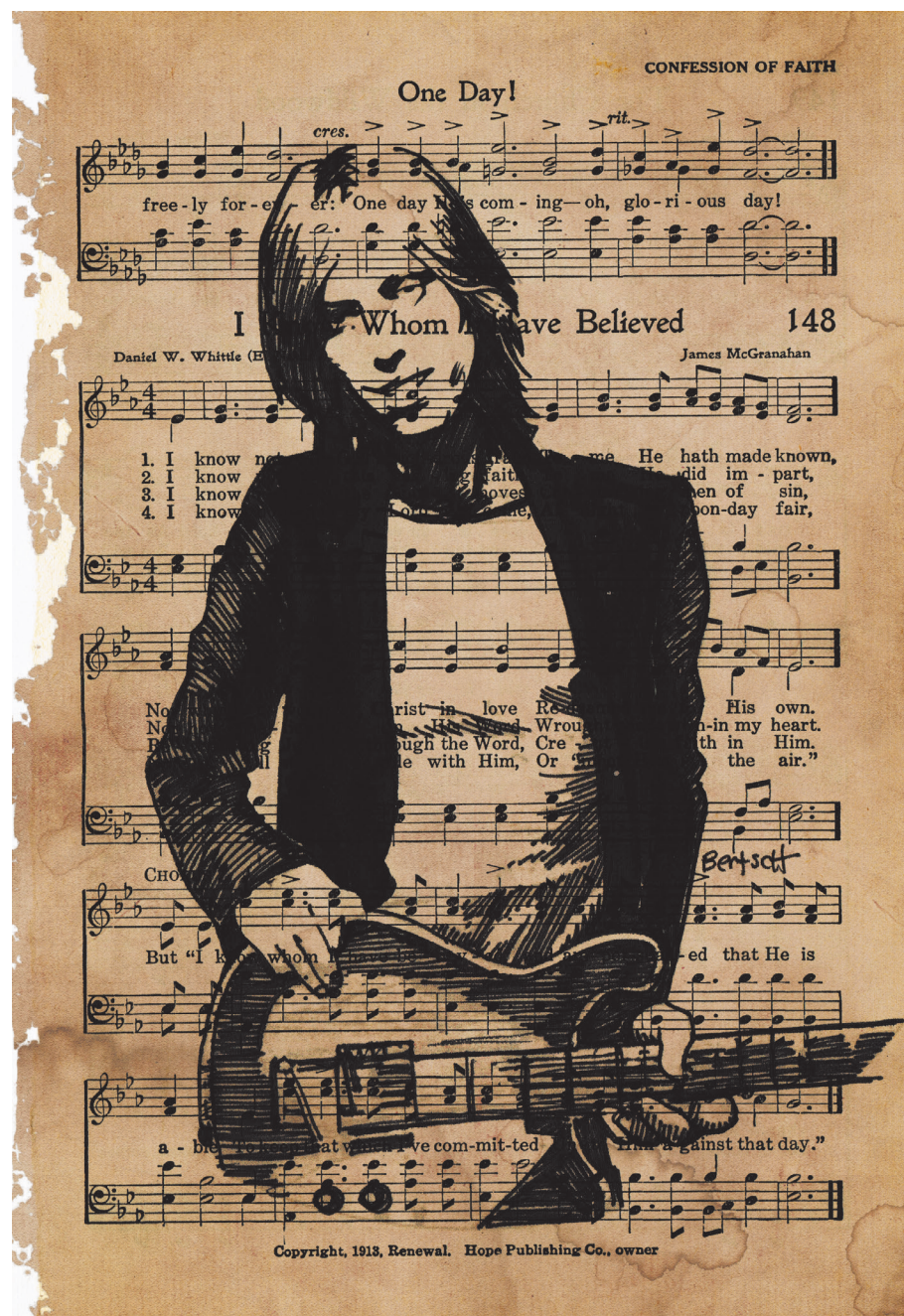
When the Heartbreaker frontman died Oct. 2, 2017, it marked the end of a rock 'n' roll era. It also marked the end of more than 40 years of Tom Petty concerts in Indianapolis, with generations of Hoosiers in attendance.

Petty's last performance here was May 13, 2017. That night he performed for nearly 30,000 adoring fans at Deer Creek. (Yes, by then it was called Ruoff Home Mortgage Music Center, and before that it was the Klipsch Music Center, which before that was the Verizon Wireless Music Center. The original name, however, was the Deer Creek Music Center, and that's what it was called the first five times Petty played there, going all the way back to August 1999.)

No other band ever seemed to garner the loyalty or longevity the Heartbreakers did here. No other band had the same 40-year history of concerts in Indianapolis. Audiences grew every time they came to town along with their popularity. A love of their music was handed down from one generation to the next.

In his four decades of touring with the Heartbreakers, Tom Petty performed in Indianapolis 19 times. It would have been 20, but the first one had to be canceled due to low ticket sales.

That first show was scheduled for Sept. 22, 1978 at the Circle Theater (\$6 advance, \$7 the day of the show; Walter Egan was the opener). Now called the Hilbert Circle Theatre and home to the Indianapolis Symphony, back then it was a run-down



// PEN AND INK DRAWING BY WAYNE BERTSCH

movie theater trying to make a comeback as a concert venue. The Heartbreakers were touring on the strength of their first two albums, the self-titled debut and their sophomore effort, *You're Gonna Get It*. Less than 200 tickets were sold, and the show was ultimately canceled.

The band tried again in 1980, touring in support of their third album, *Damn the Torpedoes*. "Refugee" was a top 10 hit, MTV was two months away from premiering, and Indianapolis audiences still weren't buying.

Of the available 8,000 seats in a "draped for intimate seating" Market Square Arena that could hold as many as 16,000, the Heartbreakers sold just over 4,000 tickets.

Even the band's third try in Indy had trouble after an original June 1981 date was rescheduled because of a "leg injury" Petty incurred on stage elsewhere. When the rescheduled show took place in August, 6,500 of an available 10,000 tickets sold.

Although the audience was enthusiastic, "it was unjustifiably small," according to Zach Dunkin, music writer for *The Indianapolis Star*. The band "deserved better," he wrote in his review the next morning; Petty "suffered from his earlier miscategorization as a new wave singer, a style which never cut it here in Bob Segerland."

I was in the audience at that Market Square Arena concert. It was the first of nearly 30 Petty shows I'd see over the next few decades. Barely 16, I'd somehow convinced my parents to let me drive downtown to a rock concert. *Hard Promises* had just come out, and I had just finished my sophomore year of high school. None of my friends were into the band, but since I couldn't go alone, my 14-year-old cousin Michele was recruited.

I remember a few things from that night. The Naughty Sweeties were a terrible opening act. "American Girl" always sounds better live. And, "Breakdown" lasted nearly 10 minutes. That's the memory that has stayed with me longest—hearing "Breakdown" live for the first time. Hearing the crowd take over; the "Hit the Road Jack" interlude; Petty projecting every single emotion love has ever inspired over the course of it. From there, the band segued into the Isley Brothers' classic "Shout!" before ending the regular set.

They came back for two more encores that night. By then, we'd all come forward and filled the floor in front of the stage. It seemed to last forever. As Dunkin wrote in 1981, Tom Petty didn't know how to quit.

By 1985, Indianapolis was slowly catching on to the fact that the Heartbreakers were the greatest American rock 'n' roll band of all time, and the *Southern Accents* tour had a much better turnout.

This was still before Deer Creek Music Center was built, and outdoor concerts were held at the Indianapolis Sports Center, a set of tennis courts downtown next to IUPUI (behind where the Eitlejorg and State Museum are today).

It's a venue and a concert Radio One's Dan McNeal remembers well.

"I first arrived in Indianapolis in late 1984," says McNeal. "The following year, I started working for Bear Force doing concert security at all the major events in Indianapolis. In June 1985, I worked the Tom Petty show. My duties started out in the dressing room area, which was located at the west end of the court under the stands.

“As I wandered around trying to sniff out any leftover catering, I turned the corner by the dressing rooms and ran into Tom. Literally, ran into Tom Petty and almost knocked him flat on his ass. He and a few other people were rushing to a meet and greet with some contest winners and POW, he slammed right into me!

"I am 6'3" and about 240 pounds at that time. Tom could fit in a teacup. I quickly grabbed his shoulders to keep him from flying backwards and hitting the ground. It

scared the crap out us both. Lucky for me, he was very cool about the whole thing and didn't make a fuss. I got out into the arena for part of the show and it was fantastic," McNeal says.

"I was so glad I didn't break Tom Petty."

The Heartbreakers came back to Indianapolis and played Market Square in 1986 (with Bob Dylan) and the Sports Center in

1993 and cemented our rightful place in Heartbreaker history?

That was the first 10 years of Tom Petty concerts in Indianapolis.

The next 30 years belong to the Deer Creek Amphitheater—aka Verizon, aka Klipsch, aka Ruoff—which opened in 1989. Those shows are almost urban legend at this point, and you'd be hard pressed to

out, and several inches of rain fell in just a few hours. Out at Deer Creek, the Heartbreakers were not quite halfway through the set when things got bad.

Meg McLane was 16 and attending her first concert without parental supervision.

“Halfway through the show, a terrible storm rolled in,” says McLane. “Tom said, they were going to play no matter what. We all stood out in the lawn as the rain began. It started as a trickle and soon became a downpour. We were drenched, but it didn’t matter. Tom Petty and the Heartbreakers sang and wailed and shredded. It was glorious.

“During ‘Refugee’ the power went out—lights, sound, everything. In the muck and darkness, without missing a beat, the audience continued singing the song. *“You don’t have to live like a refugee...”* swinging, swaying, and soaked together. Time stood still. Eventually, the electricity kicked on and the band picked up exactly where the crowd was.

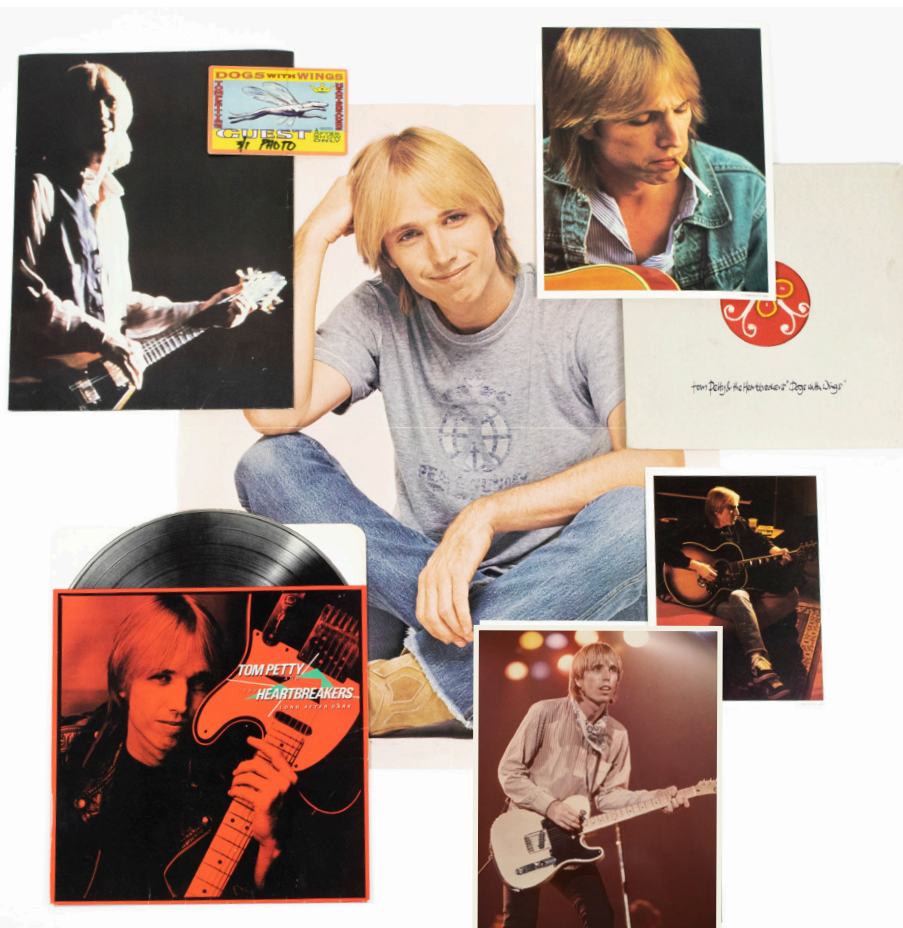
"The atmosphere was literally electric," says McLane.

“A few songs later the power went out again and they had to cancel the rest of the show. I think tornado warnings had come out and the lightning picked up. But for me, the ‘damage’ was done. I was hooked. I fell in love with the music, the performance and the band.

"It was the best concert I have ever attended, and I saw them every time they came through Indy after that. I was and still am continually blown away by the commitment, honesty and playfulness of Tom Petty. To this day [he] is one of my favorite artists and biggest influences."

It was a memorable night for Petty, as well. When he returned to play Deer Creek the following year, on June 24, 2006, he gave a shout out to the fans from the year before who'd stood in the rain singing 'Refugee'—"I've been telling that story all year," he said to huge cheers from the crowd of nearly 25,000.

I wasn't at that stormy Deer Creek show in 2005. I'd left Indianapolis and moved to L.A. right after high school where I was lucky to see the Heartbreakers dozens of times in venues all over Southern California.



40 YEARS OF HEARTBREAKER MEMORABILIA // PHOTO BY MERCER SUPPGER

1987, before playing their first show Aug. 11, 1989 at the newly-opened Deer Creek on in support of *Full Moon Fever*.

It had taken 10 years and six tries, but the band finally had more than 10,000 in attendance. Those early Market Square Arena shows must have left an impression though. How else could we have gotten “Mary Jane’s Last Dance” in

find a Hoosier in these parts who doesn't have a Tom Petty at Deer Creek story. In the 1990s, they played four times; from 2000 to 2010 six times; the final two shows were 2013 and 2017.

For Hoosiers, one of the most memorable Tom Petty shows is the night of July 21, 2005 when a heavy thunderstorm rolled through town. Tornado sirens went off, power went

My first Petty show after moving back to Indianapolis was in 2006. I went again when he returned on July 3, 2008, that night I brought my son, Ian, along. He was 17 at the time and not prone to like anything his mom liked.

He remembers two things from that concert. The first is that I didn't say anything when someone handed him a joint. (Not sure that's my best parenting moment, but we'll let it slide for now.) The second thing he remembers is being struck by how many Tom Petty songs he knew.

"About half way through the set, in awe of the back to back hits that I didn't realize I knew every single word of, I turned to my mom and said, 'Holy, shit! Are all of these hits Tom Petty songs?'"

I've never let him live that one down."

Indianapolis artist and musician Shelby Kelley also shares his love of Tom Petty with his son.

"At two years-old my son, Hunter (now, 10), was already a fan of Tom Petty's music. Whereas most children his age were watching *Barney* or *The Wiggles*, he demanded to watch the five-hour documentary on Petty over and over and over again, usually rocking out in front of the TV with some kind of makeshift guitar," says Kelley.

"His first public performance was at two and a half when he hijacked my

band's set to make us play, 'I Won't Back Down' so he could sing it. His love for Petty's music continued to grow even as his interest curtailed into Nirvana and Foo Fighters as he got older.

"When Petty came to town last year, unknowingly for the last time, we couldn't afford the ticket prices but because of the generosity of local musician, Chad Mills, Hunter was able to go.

The night was beyond magical for him as he was able to make his way to the front of the stage, attracting the attention of the band and Petty himself."

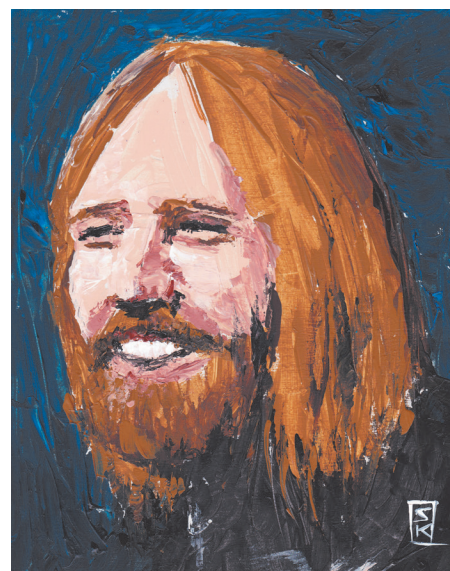
"When he learned of Tom's passing, things changed," says dad Shelby. "To him, it was like losing a member of the family. He is still recovering from the loss. Listening to the music is still hard for him but the influence on his guitar playing is still there and his love for music is still strong.

"I'm sure, at some point, I'll hear Tom Petty again through my son's music."

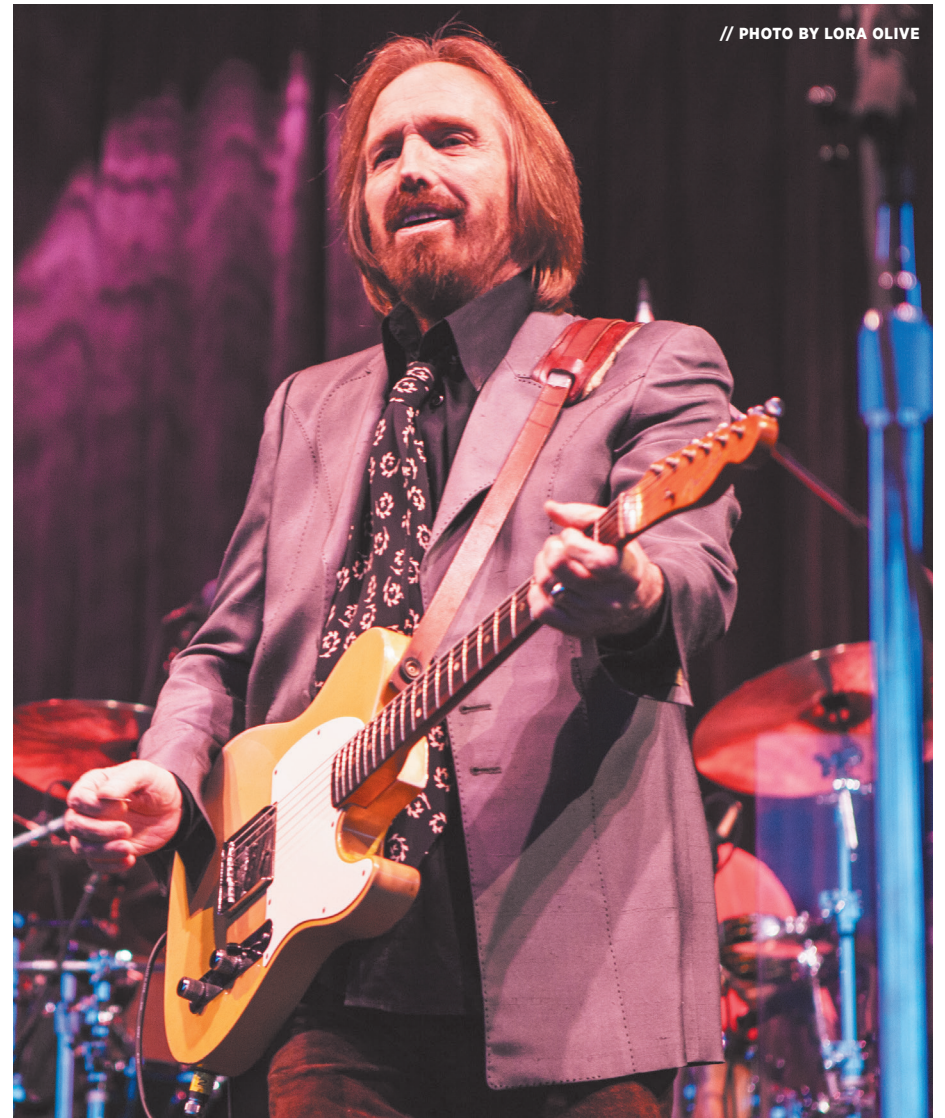
There's a lot of years between me and a young Hunter Kelley, but there's a shared loss over Petty's death that encompasses all the years in between. With a Hoosier history that spanned 40 years and nearly 20 concerts, those of us who grew up here and continue to call it home will continue to feel Tom Petty's absence in Indianapolis for many years to come. ■



STAN LYNCH AND TOM, c1985 // PHOTO BY LAURA MCPHEE



// PAINTING BY SHELBY KELLEY



// PHOTO BY LORA OLIVE

Tom Petty's Final Indianapolis Concert

Deer Creek (Ruoff Home Mortgage Music Center)

May 13, 2017

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FORGOTTEN MAN
YOU GOT LUCKY
I WON'T BACK DOWN
FREE FALLIN'
WALLS ((IR)US)
DON'T COME AROUND HERE NO MORE

IT'S GOOD TO BE KING
(RAWLING BACK TO YOU
WILDFLOWERS
LEARNING TO FLY
YER SO BAD
I SHOULD HAVE KNOWN IT
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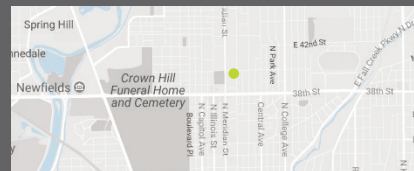
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// PHOTO BY CLAY McBRIDE

THE LOVEABLE LEWIS BLACK

Comedy Vet Talks Vonnegut, Pence, and Politics Ahead of Murat Show

BY SETH JOHNSON // SJOHNSON@NUVO.NET

Lewis Black may often have a pissed-off persona on stage, but, ultimately, the 70-year-old comic has one message he wants to share with audiences.

"What I believe in is we've gotta take care of each other, and everything else is bullshit," Black says.

Known for many roles including his longstanding segment on *The Daily Show*, Black will perform a standup set at the Murat Theatre on Friday, Oct. 5. Before the show, we talked with him about his love for Kurt Vonnegut, disgust for Mike Pence, and his overriding optimism for America.

NUVO: You started out in playwriting at a young age. Did that eventually lead you into the world of comedy?

LEWIS BLACK: Playwriting didn't really lead to comedy. I was interested in standup. I was watching a lot of it, and I was fascinated by what the hell was going on there. So I started to do it on the side as an insane hobby. It was a way in which I could get writing out there. That was really how the two connected. Eventually, what it taught me was how to tell a story.

NUVO: Being that you're also a writer, what are your thoughts on Kurt Vonnegut?

BLACK: I'm actually an honorary member of the [Kurt Vonnegut Memorial Library] board. I've done some fundraising for them there. I did one of their events. As soon as I heard about it, I got involved with it. I think he's important, and I think it's important that they put together this center in honor of him. It's extraordinary.

NUVO: You acted in *Man of the Year* alongside Robin Williams. What did you like about working with him?

BLACK: What I liked about working with him was the energy he brought to a production, which was stunning. Because it was a comedy, he made it fun. It was fun to hang out with him. He was great. And he wasn't always on, as many people think.

NUVO: You've had a segment on *The Daily Show* since 1996. What about the show has kept you with it for so long?

BLACK: It's a job. [laughs] It's also a great way for me to be seen. It's like an advertisement. Here I am, this is what I do, and I'm going to be performing in your area shortly. It's also fun, and they keep asking me back.

NUVO: You've been described as a pissed-off optimist. What are you optimistic about right now when it comes to the current state of America?

BLACK: I have a certain amount of faith in the American people. What's going on here is not the majority. [There's this] "we've gotta go back to the way

WHO // Lewis Black

WHEN // Friday, Oct. 5

WHERE // Murat at Old National Centre

TICKETS // livenation.com

it was" crap. I lived through the way it was, and it worked that way because most people were for it being the way it was. That's not the case anymore. What you're hearing is the sounds of dinosaurs dying. "We're going to have coal." Really? What planet are you on? You might have an argument about climate change. But should you be able to have a runoff of crap into the water that's poison? No! It literally is upside down. Everything is upside down.

NUVO: Being that this is a preview of your upcoming show in Indianapolis, I'm curious to hear your thoughts on Indiana's own Mike Pence.

BLACK: I think he's got really nice hair. I think that's what he's got to offer. Otherwise, he's standing next to a 9-year-old and doesn't act like an adult. Somebody has gotta act like an adult there. He means so much to you?

I've spent my whole life with this bullshit. Like, "just because he's the president..." Fuck you. I've never felt that about any of them. I don't care if it's him [Donald Trump] or any of the others I've dealt with. Just because you have that position doesn't mean I have to honor you. I honor the position. Then, you have to live up to the position.

NUVO: I know you're passionate about several charitable causes. Are there any organizations that you're particularly excited about or heavily involved with right now?

BLACK: I'm involved with the 52nd Street Project, which is a mentoring program here in the city of New York. I try to help them raise funds and stuff. Since we've apparently forgotten how to educate children, I think all of those programs are really important. All mentoring programs are vital. ■

FIRST FRIDAY IN OCTOBER: BOO!

BY DAN GROSSMAN // DGROSSMAN@NUVO.NET

Various assorted goblins, ghouls, and Freddy Kruegers are getting ready for you in haunted houses throughout the city, but that's not the dominant theme of the exhibitions I'm finding around town on this coming First Friday, Oct. 5.

Instead, we have a smörgåsbord of themes, as it were.

At **Harrison Center**, the theme is all about city planning, as befits an organization getting ready to spearhead this year's PreEnact (see page 15) on Saturday, Oct. 6. You can learn about four major plans for the city of Indianapolis: Plan 2020's Marion County Land Use Plan, Thrive Indianapolis, the White River Vision Plan, and Indy Move—and do it with a glass of wine in your hand, if you like.

There will, of course, be art, headed up by the exhibition *Historicity* in the Harrison Gallery, featuring work by Kipp Normand, whose assemblages often reflect the historical heritage of Indianapolis.

"For *Historicity*, the task I have set myself is to ask some essential questions," Normand says about his work. "What do we believe about ourselves? About our history? About our future as a city? This is an opportunity to tell the stories of Indianapolis. The familiar stories and those that ought to be familiar."

In the Harrison's Gallery Annex, you will have a chance to check out Will Carpenter's exhibition *The Language of Houses Overheard*. I first came across a painting by Carpenter at the 91st Annual Hoosier Salon in 2015 and thought it was a scandal that he didn't win any awards for his work. I wrote the following at the time:

The real standout of this exhibition... was the mixed media painting by William Carpenter titled "The Transfiguration of Shards," depicting a low-rise urban landscape crowded with single family homes painted primarily in grayscale. The hope of a horizon is nixed as

your eye travels up between the narrow rectangular confines of the painting—about eight times taller than it is wide—seeing home upon home were piled on top of one another in a great big heap as if you were looking at a hillside in Brazil. But it's clearly not Brazil, as the house at the bottom of the canvas looks just like a typical American home with a two-car garage and a mailbox at roadside. The outlines of the houses lose their distinctiveness as your eye travels upward and there are some bizarre double image effects here and there and you wonder perhaps if this is a dreamscape, an ode to a particular home hanging around in the recesses of the artist's memory, a home lost in a mortgage

gone bad or lost to unforeseen circumstances...
At **Indiana Landmarks**, there is a solo show featuring several surrealistic colorful paintings by Brinton Farrand and work by students of K-8 Edison School of the Arts in Indianapolis.

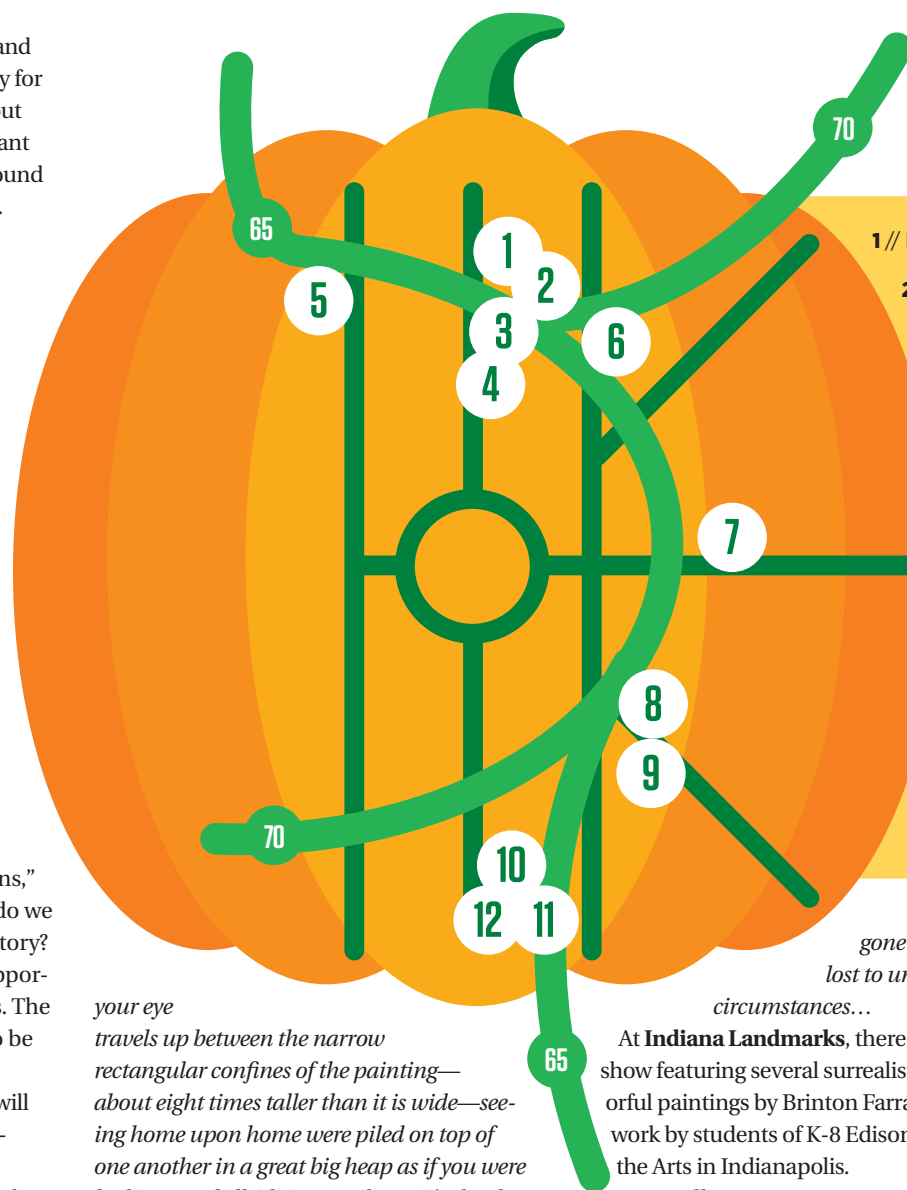
At **Gallery 924**, 924 N. Pennsylvania St., Anne McKenzie Nickolson and Richard Emery Nickolson, who have a long history of artmaking in Indy, will have a two person show.

Anne is a fiber artist drawn to depicting a myriad of subject matter in her work, from wildlife to the Eiffel Tower. Richard is a painter drawn to depicting radio transmission towers, among other subjects, in his painting. But he's also influenced by prehis-

toric rock art painting that he's seen in his travels. "What I am trying to do now is invent post-postmodern 21st century pictographs like warning signs," he told NUVO's Jennifer Delgadillo. One thing that will be interesting to look watch in this exhibition, is thematic parallels between the two artists.

At **Central Library**, you have the opportunity to check out an exhibit titled *Sons, Seeing the Modern African American Male*, featuring images of 30 local Black males, photographed by Jerry Taliaferro.

"The exhibit reveals how Black American males see themselves while encouraging a thought-provoking examination of how they are perceived" according to the promotional text. At this public opening Kevin Powell, author of 13 books including *The Education of Kevin Powell, a Boy's Journey into Manhood*,



- 1 // Harrison Center for the Arts, 1505 N. Delaware St.
- 2 // Indiana Landmarks, 1201 Central Avenue
- 3 // Gallery 924, 924 N. Pennsylvania St.
- 4 // Central Library, 40 E. St. Clair St.
- 5 // 10th West Gallery, 212 W. 10th St (at the Stutz)
- 6 // Circle City Industrial Complex, 1125 E. Brookside Ave.
- 7 // Cat Head Press, 2834 E. Washington St.
- 8 // Murphy Art Center, 1043 Virginia Ave.
- 9 // Acceleration Gallery, 1336 Shelby St.
- 10 // Garfield Park Arts Center, 2432 Conservatory Drive
- 11 // Tube Factory artspace, 1125 Craft St.
- 12 // Listen Hear, 2620 Shelby St.



"EMBATTLEMENT" BY WILL CARPENTER //

will be in attendance.

If you missed last month's DeHaan Artists of Distinction exhibition at Gallery 924, you'll definitely want to check out DeHaan winner Phillip Campbell's *Bulletproof* at **10th West Gallery**. Campbell recently went out on a limb, as it were, as an artist and changed his mediums, basically going from making painted wood carvings with strong symbolic/narrative elements bulletproof quilts made of Kevlar (among other materials).

Circle City Industrial Complex artist Nancy Lee is celebrating 10 years of artmaking

at that vast complex. The jewelry maker will have a "A Sparkling Diamond Celebration" celebrating her time at the vast complex. Lee is the author of *The Complete Idiot's Guide to Making Metal Jewelry*, so you can be damned sure she knows her stuff. In Satch Artspace you will find *Redact: the words you wanted*, an installation by Satch meant to correspond with Banned Books Week.

Cat Head Press will be exhibiting the work of Nicaraguan self-taught printmaker Carlos Barberena in their Middle Space Gallery in a show called *Lustful Appetite* and it seems, by a cursory glance at his website, that he has a lustful appetite for inserting contemporary imagery into prints referencing iconic masterpieces.

I was highly impressed by **Future Friends Holographic Magic Club's** show last month, titled *Muslims Aren't Interested in Being Afraid*. This month's show, *Dia de Muertos: Family Means Everything*, is the result of a recent trip by SunRai to Tepoztlán, Mexico, for Day of the Dead celebrations. Future Friends is located at the **Murphy Art Center**.

Garfield Park Arts Center is hosting the Annual SALI (Southside Art League, Inc.) National Abstract Art Competition; while a little further north on Shelby Street longtime NUVO cartoonist Wayne Bertsch is one of several artists participating in a group show at **Acceleration Gallery** featuring his pen and ink drawings of music icons, including Kurt Cobain and Johnny Cash, on sheets of music.

Tube Factory artspace will be exhibiting photos of "Black and Brown bodies" titled *Blue Black*. According to the promotional copy, "Danica Monét is an arts and culture ambassador and urban planner pursuing her Ph.D. on the User-Experience of Race. Her research uses a multidisciplinary approach to examining Black and Brown bodies in public space as she focuses on the context of Race & Space—Growing Critical Cultural Capacity in the Built Environment."

And finally, it's fitting that **Listen Hear** would have an the installation entitled "Vibrate Higher," featuring work by Big Car staff artist Carlie Foreman. After all, so much at Listen Hear has to do with sound vibrations, including Big Car's radio station WQRT, run out of a closet-sized space in the back. **N**

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THRU OCT.

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EVENT // *37 Postcards*

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PREENACT INDY RETURNS FOR SECOND YEAR

Theater Festival Makes Additions But Mission Remains Unchanged

BY DAN GROSSMAN // DGROSSMAN@NUVO.NET

Last year during a free one-day festival called PreEnact Indy, painters, food vendors, community members, politicians, spoken-word artists, and theater groups came together to share a fall day in the middle of a neighborhood experiencing rapid redevelopment.

Saturday, Oct. 6, there will be a repeat performance of PreEnact on the same three blocks where the festival took place last year—16th Street between the Monon Trail and Andrew J. Brown Avenue. It's an area referred to as the Monon 16 neighborhood.

While organizers want attendees to have a good time at the festival, their mission goes beyond entertainment.

"What I want people to do when they come here is not just enjoy good music or eat good food or purchase something," says Joanna Beatty Taft, executive director for the Harrison Center, which is producing PreEnact for the second year in a row.

"I want them to try on being in this pre-enacted village that is a neighborhood the way it ought to be, [with] affordable housing and market housing and quality education for all, and with diverse artists and diverse leaders," she says. "That's what we want people to experience so that when we leave, they can honor the history of their neighborhood; they can be inclusive in their neighborhood."

This year there will be new ways "to pre-enact," that reflect the history of this community with a strong, historically rooted African American presence. One of the distinctive features about the neighborhood, says Taft, is that "there's basically a church on every corner."



"GREATRIARCHS OF THE MONON16: PEARL CARTER" AND "GREATRIARCHS OF THE MONON16: SHIRLEY WEBSTER" // BY ABI OGLE

"Those churches asked if there was a way they could show their presence more [this year]," says Taft. "[They] actually have a lot of art going on. They have amazing music programs. New Bethel Missionary Baptist Church at 16th and Columbia is going to host a gospel fest all day long with different acts from the neighborhood. That's one way to celebrate the rich music in this community."

In addition to the gospel music, outdoors there will be numerous kids' activities, as well as dancing and a pop-up roller skating rink.

"A lot of people in this neighborhood learned to roller skate at St. Rita Church," says Taft. "They also went to street dances at



St. Rita. So we're bringing them both back."

The festival will also reflect the city's motor and racing heritage.

"This year we're partnering with the Indianapolis Motor Speedway and some other friends on the Westside to do an auto detailing shop so we'll have some really cool cars and mechanics, who are artists themselves, working with these," Taft explains.

"We're also really into porch parties these days," says Taft. "The Beckwith Stage is named after Frank Beckwith, the first African American to make it state level to run for the primary for presidency in 1960. We're going to continue as we did last year having the mayor and congressmen and students spoken word artists speaking

WHAT // PreEnact Indy

WHEN // Saturday, Oct. 6, 10 a.m.-5 p.m.

WHERE // 16th Street between the Monon Trail and Andrew J. Brown Avenue

TICKETS // **FREE** preenactment.org

from that corner but this year it's going to be in porch party format and Asante Children's Theatre is going to host the porch party and different guests will be on that stage."

The festival will also honor the lives of long term neighborhood residents, or as Taft calls them, "the Greatriarchs." And the story about how this came about also involves porch parties.

"All summer long we hosted porch parties in long term residents yards," says Taft. "We had an artist go to all of those porch parties and out of that, she created 4-foot by 6-foot portraits of these long term residents and we named them 'the Greatriarchs.' This 'Greatriarchs' exhibit is hanging on the vacant Gleaners building."

As Taft admits, the question remains as to whether or not the efforts of festival organizers will result in more than just enabling community cooperation and honoring long term residents. That is, what will be the effects in terms of mitigating gentrification?

"[We] don't want to say that new development is bad," says Taft. "But we don't want sprawl; we need to be more thoughtful about how we use land within the city without erasing the past. Every developer needs to be asking themselves how they are partnering with the neighborhood. How are they pre-enacting a world that ought to be?" ■

OCT.
10-15EVENT // Big Data
WHERE // HI-FI
TICKETS // mokbpresents.comOCT.
10-24EVENT // The Ataris
WHERE // HI-FI
TICKETS // mokbpresents.com

PETE WENTZ REFLECTS ON MIDWEST HARDCORE PAST

Fall Out Boy Headlines Bankers Life on Sunday

BY SETH JOHNSON // SJOHNSON@NUVO.NET



FALL OUT BOY // PHOTO BY PAMELA LITTKY

Pete Wentz has fond memories of Indianapolis. In fact, the Fall Out Boy bassist used to visit the city regularly in the '90s while playing in the long-defunct Indy hardcore band Birthright.

"I spent a lot of time playing music, running around, and eating food in Broad Ripple," Wentz says. "I was there a lot. I would just drive back and forth [between Chicago and Indy]. I got a lot of speeding tickets honestly."

Sunday, Oct. 7, Wentz will return to Indianapolis as a member of Fall Out Boy, headlining a show at Bankers Life Fieldhouse. Earlier this year, Fall Out Boy released their seventh studio album *Mania*, which served as the long-awaited follow-up to 2015's *American Beauty/American Psycho*. Like its predecessor,

Mania debuted atop the Billboard 200 chart, marking the band's fourth No. 1 album in the U.S.

Long before his days of playing stadiums, Wentz was an active member of Chicago's DIY punk scene in the late '90s and early '00s.

"It was cool—there were a lot of heavy bands," he remembers. "Ska bands, hardcore bands, punk bands, and pop-punk bands all played together because we couldn't really get enough people together otherwise." This is how he linked up with Kurt Austin of Birthright.

"I was friends with this guy Kurt, who ran this record label called Catalyst Records and also sang in Birthright," Wentz says. "I was pretty free because I was not very driven by school or getting a job. So I would drive

down to Indianapolis and hang out. He was like, 'Do you wanna play guitar in my band?' I didn't really know how to play guitar that well, but I was like, 'Sure, I'll do that.'"

Another band Wentz played in during this pre-Fall Out Boy time of his life was Chicago's Racetractor, which released a split with the Indianapolis metalcore band Burn It Down in 1999. "We played a fest that was called Indy Fest at the time I think," Wentz remembers of his stint in Racetractor. "There were times when I was just a roadie for them. But

yeah, we were there [in Indy] a lot." Eventually, however, Wentz grew tired of the hardcore scene and the direction it began to head in.

"When I first started going to shows, it was dialogue-driven," Wentz says. "But at that point [when Fall Out Boy started], it became very much more like, 'Get in the mosh pit.' It was just not really what we were into."

Wentz continues, "Fall Out Boy was kind of like this goof. It was like, 'Let's just do this punk band that'll be fun.' It was melodic and kind of the opposite of everything we were doing at the time, just to do something that was contrarian to it all. And it wasn't supposed to go anywhere. It was just supposed to be the four of us jamming. [laughs] It's so wild."

When reflecting on how far Fall Out Boy has come since its early days, Wentz admits it's a bit surreal. "When someone is like, 'You guys are going to play Wrigley Field,' it's just not even fathomable," he says. In particular, he finds it interesting to look at how the world of music has changed since the way-back days of "Dance, Dance."

"We're at a time in music, and maybe in all entertainment, where genre matters much less than it ever has in the past," Wentz says. "I have a 9-year-old, and he listens to Lil Uzi Vert and then he listens to Panic! at the Disco. [That's then followed by] Imagine Dragons and then Justin Bieber. It's just an interesting time."

With this in mind, Wentz feels that *Mania* is a good representation of Fall Out Boy in 2018.

"If you listen to 'Young and Menace' [the lead single from *Mania*], I think it's super obvious that it's been influenced by more modern production," he says. "There's drum and bass and some heavy electronic ideas. I just think that sonically the influences were wider than they have ever been."

Although Fall Out Boy is visiting Indy in support of an album rooted in the sounds of today, Wentz admits he's excited to return to a city where he had such formative music years.

"Man, I'm stoked," he says. "Indy was a place that we would go to a lot because it's not far when you're speaking about a band in a van. We played there a lot, so it's cool to be able to come back." ■

WHAT // Fall Out Boy
WHEN // Sunday, Oct. 7
WHERE // Bankers Life Fieldhouse
TICKETS // livenation.com



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QUAY DASH VISITS LOW PONE

New York Rapper Comes to Queer Dance Party in Fountain Square

BY SETH JOHNSON // SJOHNSON@NUVO.NET

In recent years, New York City's Quay Dash has proven she's a force to be reckoned with on all sides of the globe. Saturday, Oct. 6, the transgender rap icon will make her way to Indianapolis gracing the Pioneer stage as part of the monthly Low Pone queer dance party.

"Low Pone is a dynamic and ever-growing queer event focused on bringing the most diverse acts we possibly can to the city," says Low Pone founder Carrie Keel. "Quay not only is a rapper we idolize, but she is a community member. We are super excited to bring her to Low Pone, not only for the incredible talent she has but to showcase and make visible all aspects of the LGBTQ+ community."

Before Dash's visit to Indy, we caught up with her for a phone interview.

NUVO: Talk to me about the music you grew up around. When did hip-hop come into the equation?

QUAY DASH: As a kid, the radio would always be on in my household. My mom would have VHS tapes of music videos. Basically, radio was what I was listening to growing up. In my preteen years, I was introduced to Lil' Kim, Salt-N-Pepa, and all those '90s female rappers. That's where it started.

NUVO: Have you lived in New York all of your life?

DASH: Yeah, I guess you could say that. I've lived all over New York.

NUVO: How has New York had an impact on you and who you are as an artist?

DASH: All the rappers that came up in New York influenced me and made me put out a project that had songs that were related to what was going on in my life as a trans Black woman in America, and also in New York City.



WHAT // Low Pone Queer Dance Party
WHEN // Saturday, Oct. 6 at 10 p.m.
WHERE // Pioneer
TICKETS // \$5 cover at door

NUVO: Were there certain people or places that were important to your growth as a rapper?

DASH: I came up through Contessa Studio and Cunt Mafia, which is a collective of queer artists. When I met her, we basically kicked it off. After a while, we were at a bar, and I spit a freestyle for her. She was

just amazed. From there, she was just like, "You've gotta be a part of Cunt Mafia," and that's when I joined Cunt Mafia. I got buzz and Internet cred for being a part of Cunt Mafia and putting out music with that collective.

NUVO: Over the years, there have been several instances of insensitivity towards the LGBTQ+ community from hip-hop artists. Do you feel that has at all gotten better recently, or are things still the same?

DASH: I feel like it's still kind of the same. I feel like they just can't feel what

we feel when it comes to music, and that's okay. Continue listening to your daily brainwashed trash, and I'll stay in my community and do my thing. That's how I feel.

Drake recently released a music video. Big Freedia had to ask to be a part of the video, and there was probably only three seconds of her face in the video, which is fucked up. So I think it's still the same, but that's why we have our own thing. It's starting to kind of get recognized, but it will probably take a while for it to get mainstream.

NUVO: I've read that you like being asked random questions, so I have a couple of those prepared for you. If you had a day in New York City to do whatever you wanted, what would you do?

DASH: I'd wake up, smoke hella blunts, and blast my favorite music. I'd probably go shopping really early and go get a really nice outfit. I'd get some brunch on the way, and then I'd go home and smoke again. [laughs] I'd probably throw my own lit-ass party. That's one of my biggest dreams—to have my own party with me performing or DJing.

NUVO: Do you have any pets?

DASH: I have a cat. His name is Tyson. I've had him for almost two years now. He's like my son. I love him so much. He's an orange tabby.

NUVO: What are you looking forward to with your upcoming trip to Indy?

DASH: I'm coming to Indianapolis to perform my music and give a show. I have fans that are waiting to see me. I'm excited to come see the town, but my main goal is to come and shut it down. [laughs] **N**

SOUNDCHECK

BY IAN MCPHEE



WEDNESDAY // 10.3

Bat House

Pioneer

Bat House (not to be confused with the bat house aka Wayne Manor) is a punkadelic bad trip from Boston, hitting Pioneer Wednesday night on the heels of their latest EP, *Stop Dying*, released in early September. If you're into weird shit, you'll dig it. Check them with locals StarfoxMulder and Hex Mundi.



FRIDAY // 10.5

Chris Stapleton w/ Marty Stuart

Ruoff Music Center

I first heard Chris Stapleton during the third out of four Tom Petty shows I went to last summer. I was looking for somewhere to do the Mary Jane dance before The Heartbreakers took stage when I heard Stapleton's voice and was drawn back to my seat before the joint was out. That is saying a lot.



FRIDAY // 10.5

Mess Tape Release Show

State Street Pub

This one's a banger. Mess is kickin' off the release of *IMMA DOG NOW* at State Street Pub with Cairo Jag, Never Come Downs and Dino Launch Committee. After listening to the title track of the Mess cassette, I have determined that this shit rules and makes me want to drive a car really fast in the desert.



SATURDAY // 10.6

Queen Delphine & The Crown Jewels

Slippery Noodle Inn

You ever scroll by something on Facebook that stops you dead in your tracks? This happened to me with a video of Queen Delphine and her band at The Slippery Noodle. It starts with a full band hit, then she just belts out "Heeeeeey, ya'll. [band hit] Queen Delphine's in town," like an absolute badass. Go see them on Saturday, seriously.



MONDAY // 10.8

The Decemberists w/ Marissa Nadler

Murat Theatre at Old National Centre

The Decemberists are playing the Murat on Monday, for real this time. After rescheduling the show back in June due to singer Colin Meloy's vocal strain, the band pledged to come back and knock our fuckin' socks off and that day is finally upon us. The Decemberists released their latest, *I'll Be Your Girl* back in March.

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Indianapolis, IN Area law enforcement agencies are asking for the public's help in finding Tyler Johnson. On March 11th, 2018 a warrant was issued charging Johnson with Corrupt Business Influence. Crime Stoppers is offering a reward of up to \$1,000 for information leading to the arrest of Tyler Johnson be directly and anonymously submitted to Crime Stoppers to be eligible for this reward.

If you have information that will assist authorities, call Crime Stoppers at 317-262-8477 (TIPS). Citizens can also download the mobile P3tips app for Apple or Android phones to submit a mobile tip, or go to www.CrimeTips.org to submit a web tip. You will remain anonymous and maybe eligible for a cash reward of up to \$1000 if the information leads to a felony arrest.

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WEDNESDAY // 10.3

Beartooth w/ Knocked Loose & Sylar

Egyptian Room at Old National Centre 7:30 p.m. \$30, all-ages

Twiddle w/ 800 Lb Gorilla

Hi-Fi 7:30 p.m. \$18, 21+

Chives, The Trees, North By North, Robin Goodfellow

Black Circle Brewing Company 7 p.m. \$5, 21+

Bybye

The Melody Inn 7 p.m. \$5, 21+

Telltale w/ Kranks & more

The Irving 7 p.m. \$10, all-ages

Brenda Williams

The Jazz Kitchen 7 p.m. \$10, 21+

THURSDAY // 10.4

Trixie Mattel

Egyptian Room at Old National Center 8 p.m. \$38 and up, all-ages

The Districts w/ S.M Wolf

Hi-Fi 8 p.m. \$14, 21+

In Real Life

Deluxe at Old National Centre 8 p.m. \$30, all-ages

Sarah Shook & The Disarmers w/ The Tongone Band

Pioneer 8 p.m. \$10, 21+

Mercyme: The Imagine Nation Tour

Bankers Life Fieldhouse 7 p.m. \$20 and up, all-ages

The Odyssey Tour w/ Whitebear and Bogtrotter

Mousetrap Bar & Grill 9 p.m. \$7, 21+

Nick Moss

Slippery Noodle Inn 8:30 p.m. \$5, 21+

FRIDAY // 10.5

Dark Star Orchestra

Egyptian Room at Old National Centre 8 p.m. \$35, all-ages

Leftover Salmon

The Vogue 8 p.m. \$25, 21+

Elise Davis w/ Upright Man & Mike Boo

Hi-Fi 6:30 p.m. **FREE**, 21+

Manners, Please, Hot Maude, The Orchard Keepers

Black Circle Brewing Company 8 p.m. \$5, 21+

First Friday w/ Mogan

Square Cat Vinyl 8 p.m. **FREE**, all-ages

The Shakeups, The Silver Beats, Beatles Tribute

Radio Radio 8 p.m. \$7, 21+

SATURDAY // 10.6

Goo Goo Dolls

Murat Theatre at Old National Centre 8 pm. \$29.50 and up, all-ages

Ben Rector

Egyptian Room at Old National Centre 8 p.m. \$35, all-ages

Kaskade

Indianapolis Motor Speedway 5:30 p.m. \$35-\$60, all-ages

Exmag w/ Chachuba

Mousetrap Bar & Grill 9 p.m. \$10, 21+

Hot Mulligan w/ farfromit, Spicoli, Setting Color

Hoosier Dome 6:30 p.m. \$14, all-ages

Stealing Volume, The Orchard Keepers, Steed, Methmatics

The Melody Inn 9 p.m. \$12, 21+

Low Pone Queer Dance Party

Pioneer 10 p.m. \$5, 21+

John Boyle's Album Release Show

White Rabbit Cabaret 9 p.m. \$7, 21+

SUNDAY // 10.7

Lil Xan - Total Xanarchy Tour

Egyptian Room at Old National Centre 8 p.m. \$35, all-ages

Calvin Johnson

The Tube Factory 6 p.m. \$5, all-ages

Like Pacific, Roam, Story Untold, & more

Hoosier Dome 6 p.m. \$17, all-ages

Kate Teague, Julie Odell, Heaven Honey

The Bishop (Bloomington) 12 p.m. \$7, 18+

Paul Holdman & Rebekah Meldrum

Slippery Noodle Inn 7:30 p.m. **FREE**, 21+

MONDAY // 10.8

Richie Ramone

The Melody Inn 7 p.m. \$12, 21+

The Warrior Kings

Slippery Noodle Inn 7:30 p.m. **FREE**, 21+

Whosah, Stay Outside, Tri Patterns, Chad Lehr & The Lost Loved Ones

416 Wabash 7 p.m. \$10, 21+

TUESDAY // 10.9

The Devil Wears Prada

Deluxe at Old National Centre 8 p.m. \$23, all-ages

Katie Sin, Will Bennett, Feeler, Irene Wild

State Street Pub 9 p.m. \$5, 21+

GMHorns Big Band

The Jazz Kitchen 7 p.m. \$12, 21+

Shannon Lay Night Shop

The Bishop (Bloomington) 8 p.m. \$9, 18+

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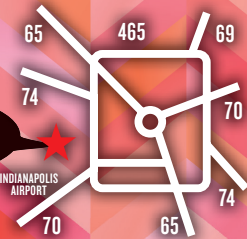
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♈ ARIES (March 21-April 19): You wouldn't expect a five-year-old child to paint a facsimile of Picasso's *Guernica* or sing Puccini's opera, *La Boheme*. Similarly, you shouldn't fault your companions and you for not being perfect masters of the art of intimate relationships. In fact, most of us are amateurs. We may have taken countless classes in math, science, literature, and history, but have never had a single lesson from teachers whose area of expertise is the hard work required to create a healthy partnership. I mention this, Aries, because the next seven weeks will be an excellent time for you to remedy this deficiency. Homework assignments: What can you do to build your emotional intelligence? How can you learn more about the art of creating vigorous togetherness?

♉ TAURUS (April 20-May 20): In accordance with the astrological omens, I invite you to slow down and create a wealth of spacious serenity. Use an unhurried, step-by-step approach to soothe yourself. With a glint in your eye and a lilt in your voice, say sweet things to yourself. In a spirit of play and amusement, pet and pamper yourself as you would a beloved animal. Can you handle that much self-love, Taurus? I think you can. It's high time for you to be a genius of relaxation, attending tenderly to all the little details that make you feel at ease and in love with the world.

♊ GEMINI (May 21-June 20): "If an angel were to tell us something of his philosophies, I do believe some of his propositions would sound like $2 \times 2 = 13$." So said the German scientist Georg Christoph Lichtenberg (1742-1799). Now maybe you don't believe in the existence of angels, and so you imagine his idea doesn't apply to you. But I'm here to tell you that an influence equivalent to an angel will soon appear in your vicinity. Maybe it'll be a numinous figure in your dreams, or a charismatic person you admire, or a vivid memory resurrected in an unexpected form, or a bright fantasy springing to life. And that "angel" will present a proposition that sounds like $2 \times 2 = 13$.

♋ CANCER (June 21-July 22): Unless you have an off-road vehicle, you can't drive directly from North America to South America. The Pan-American Highway stretches from Prudhoe Bay in Northern Canada to Ushuaia, Argentina—a distance of about 19,000 miles—except for a 100-mile patch of swampy rainforest in Panama. I'd like to call your attention to a comparable break in continuity that affects your own inner terrain, Cancerian—a grey area where two important areas of your life remain unlinked. The coming weeks will be a favorable time to close the gap.

♌ LEO (July 23-Aug. 22): Based in Korea, Samsung is a world leader in selling smartphones and other information technology. But it didn't start out that way. In its original form, back in 1938, it primarily sold noodles and dried fish. By 1954, it had expanded into wool manufacturing. More than three decades after its launch as a company, it further diversified, adding electronics to its repertoire. According to my reading of the astrological omens, the next ten months should be an excellent time for you to do the equivalent of branching out from noodles and dried fish to electronics. And the coming six weeks will be quite favorable for formulating your plans and planting your seeds.

♍ VIRGO (Aug. 23-Sept. 22): In my opinion, you're not quite ready to launch full-tilt into the rebuilding phase. You still have a bit more work to do on tearing down the old stuff that's in the way of where the new stuff will go. So I recommend that you put an "Under Construction" sign outside your door, preferably with flashing yellow lights. This should provide you with protection from those who don't understand the complexity of the process you're engaged in.

HOMEWORK: Want to enjoy my books, music, and videos without spending any money? Visit <http://bit.ly/LiberatedGifts>.

♎ LIBRA (Sept. 23-Oct. 22): You're a good candidate for the following roles: 1. a skeptical optimist who is both discerning and open-minded; 2. a robust truth-teller who specializes in interesting truths; 3. a charming extremist who's capable of solving stubborn riddles; 4. a smooth operator who keeps everyone calm even as you initiate big changes; 5. an enlightened game-player who reforms or avoids games that abuse beauty's power.

♏ SCORPIO (Oct. 23-Nov. 21): Actress and author Carrie Fisher wrote three autobiographies. Speed skating Olympics star Apolo Anton Ocho published his autobiography at age 20. The rascal occultist Aleister Crowley produced an "autohagiography." To understand that odd term, keep in mind that "hagiography" is an account of the life of a saint, so adding "auto" means it's the biography of a saint penned by the saint himself. I'm bringing up these fun facts in hope of encouraging you to ruminate at length on your life story. If you don't have time to write a whole book, please take a few hours to remember in detail the gloriously twisty path you have trod from birth until now. According to my reading of the astrological omens, the best way to heal what needs to be healed is to steep yourself in a detailed meditation on the history of your mysterious destiny.

♐ SAGITTARIUS (Nov. 22-Dec. 21): If you go to the Historical Museum of the Palatinate in Germany, you will see a jug of wine that was bottled in 1687. In accordance with astrological omens, Sagittarius, I suggest that you find a metaphorical version of this vintage beverage—and then metaphorically drink it! In my opinion, it's time for you to partake of a pleasure that has been patiently waiting for you to enjoy it. The moment is ripe for you to try an experience you've postponed, to call in favors that have been owed to you, to finally do fun things you've been saving for the right occasion.

♑ CAPRICORN (Dec. 22-Jan. 19): If a late-night TV talk show called and asked me to be a guest, I'd say no. If *People* magazine wanted to do a story on me, I'd decline. What good is fame like that? It might briefly puff up my ego, but it wouldn't enhance my ability to create useful oracles for you. The notoriety that would come my way might even distract me from doing what I love to do. So I prefer to remain an anonymous celebrity, as I am now, addressing your deep self with my deep self. My messages are more valuable to you if I remain an enigmatic ally instead of just another cartoony media personality. By the way, I suspect you'll soon face a comparable question. Your choice will be between what's flashy and what's authentic; between feeding your ego and feeding your soul.

♒ AQUARIUS (Jan. 20-Feb. 18): A Canadian guy named Harold Hackett likes to put messages in bottles that he throws out into the Atlantic Ocean from his home on Prince Edward island. Since he started in 1996, he has dispatched over 5,000 missives into the unknown, asking the strangers who might find them to write back to him. To his delight, he has received more than 3,000 responses from as far away as Russia, Scotland, and West Africa. I suspect that if you launch a comparable mission sometime soon, Aquarius, your success rate wouldn't be quite that high, but still good. What long-range inquiries or invitations might you send out in the direction of the frontier?

♓ PISCES (Feb. 19-March 20): "Intensify" is one of your words of power these days. So are "fortify," "reinforce," and "buttress." Anything you do to intensify your devotion and focus will be rewarded by an intensification of life's gifts to you. As you take steps to fortify your sense of security and stability, you will activate dormant reserves of resilience. If you reinforce your connections with reliable allies, you will set in motion forces that will ultimately bring you help you didn't even know you needed. If you buttress the bridge that links your past and future, you will ensure that your old way of making magic will energize your new way.



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